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1855
1943

Sculpture



catalogue 21

1855 1943 Sculpture

GILLIS GOLDMAN FINE ART

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The sculptor does not fall below the poet in realism.
Auguste Rodin

Dear friends,
Dear curators and collectors,

Over the past decade, French sculpture from the 19th century and early 20th century art has taken centre stage in museums and exhibitions worldwide. Our European and American favourites, such as the Musée d'Orsay and the Metropolitan Museum, have continued to curate exhibitions showcasing essential acquisitions. Over the past three years, we have also celebrated the centenary of Rodin's passing, the opening of the Camille Claudel Museum as well as the inauguration of a sculpture gallery at Le Petit Palais. On the other side of the Atlantic, the Art Institute of Chicago and the Getty Museum in California are preparing a monumental Claudel exhibition scheduled to open in the next two years. More recently, the Städel Museum in Frankfurt curated the *Impressionism in Sculpture* exhibition which beautifully highlighted the importance of 19th century sculpture.

However, the French sculpture endured a tumultuous history in the 19th century, marked by the need for support from the State to survive, while seeking out creative freedom. Artists struggled to distance themselves from the official Institutions which were using sculpture as a political tool for inscribing their power and ideologies in stone. “Sculptors preserve the honor of French art” (Lafenestre 1872), “Sculpture is still the solid and strong part of national art” (Castagnary 1873), “It is not easy to deny that sculpture is definitely taking precedence over painting” (Timbal 1877). These challenges, in part, explain the evolution of the sculpture in the 19th century and the sculptors' financial dependence on the State. Zola describes this bond of servitude between the artist and the Institutions in *L'Œuvre* (1886) where Mahoudeau, the figure of the sculptor he was staging, was ruined and finally taken up again in the Official Salon and obliged to please the State, the protector of the arts. During France's Third Republic and under Napoleon III, many artists, such as Mahoudeau, found themselves living in extreme poverty.

Despite such obstacles, 19th and early 20th century sculpture persevered towards creativity and freedom. The advent of Romanticism, with its fierce refusal to adopt styles from past centuries, allowed several generations of sculptors from 1830 and onwards to distance themselves from neo-classicism and the cult of ancient, classical sculpture. This gave way to the rise of Realism. However, at the end of the century, Realism faced new foes: Expressionism and Symbolism. So, the 19th and early 20th century are filled with such a fantastic abundance of styles that it is impossible to summarise or capture in a single catalogue.

Beyond their aesthetics and their significance in art history, the sculptures in this catalogue were chosen based on two essential criteria: the rarity of the material used and the quality of the sculpting. Most of the pieces presented here are extremely rare, if not unique in their existence. Moreover, the quality of the work, cutting, or moulding is of the highest level, if not perfect. We have paid particular attention to the patina, the texture, and the fineness of the sculpted surface. It is a festival of nuances for the sight and the touch.

We hope that you will enjoy discovering and reading this catalogue. We ask that our collectors forgive us as we have also made a point of including five exceptional pieces that were sold last year, but that we felt important to showcase in this collection.

Eric Gillis, Allan Chinn and Noémie Goldman

1

Alexander Munro 1825 Inverness – Cannes 1871

Portrait of Pauline, Lady Trevelyan (1816-1866)

Original plaster with gilt border, framed in mahogany veneer frame, ca. 1855-56

Plaster 48 cm, diameter

Literature Benedict Read and Joanna Barnes, *Pre-Raphaelite Sculpture: Nature and Imagination in British Sculpture, 1848-1914*, 1991, p. 64 (marble ill.)

Provenance Thence by descent; Raleigh Trevelyan, London; Private collection, England



A rare and unique original plaster cast, served as the preparatory model for the marble medallion depicting Lady Trevelyan still in his original place today, in the central hall of Wallington House, in Northumberland. Furthermore, Lady Trevelyan, the woman elegantly portrayed by Munro here, is a key personality of the Pre-Raphaelite circle. She was the wife of Sir Walter Calverley Trevelyan, 6th Baronet, a wealthy and scientifically minded aristocrat. They both shared a common passion for geology and art. As an artist herself, Lady Trevelyan has made Wallington Hall, her husband's property, the centre of High Victorian cultural life. She numbered amongst her friends the art critic John Ruskin, the poet Algernon Swinburn, the historian and philosopher Thomas Carlyle and the members of the Pre-Raphaelite Brotherhood. Lady Trevelyan even became one of the earliest northern English patrons of Dante Gabriel Rossetti (1828-1882). All these personalities and artists have left their mark inside the country house of Wallington Hall, such as Munro with his marble medallion.

Munro was closely associated to the Pre-Raphaelite movement I, he was a close friend of Thomas Woolner, one of the founder-members, and only sculptor, of the Brotherhood. Munro's work consists of portraits, busts and monuments, historical statues and works of imagination. He developed a decorative style on his own. Close to Gabriel Rossetti, Munro realized his most famous work *Paolo and Francesca*, inspired by Dante Gabriel Rossetti's drawings of scenes from the song V of the *Inferno* after Dante Alighieri. William Michael Rossetti, the poet and son of Gabriel, wrote about the two artists' relationship: "Gabriel never had a more admiring or attached friend than Munro"¹. This group is a perfect illustration of the Pre-Raphaelite movement. The original plaster version is currently on display in Wallington Hall too.

Above all, Munro was an excellent portraitist. This medallion portrait in high relief depicts the face of Lady Trevelyan in a formal simplicity. Her hair is tied in a low bun, her lips outline a discreet smile. This sculpture of Munro is spare and clean of clutter, the deep relief of Lady Trevelyan head casts strong shadows that vividly emphasises the sitter features. The intimacy character of this work is superb. First by its technique: this first plaster come as close as possible of the artist's creativity work and conception. Secondly, by its detail: Lady Trevelyan wears herself a medallion with the portrait of her husband around her neck. With this work we are immersed into the Pre-Raphaelite universe, and into the work of a master sculptor of the time.

¹ William Michael Rossetti, *The Diary of W. M. Rossetti: 1870-1873*, Odile Bornand ed., 1977, p. 39.



2

Pierre Eugène Emile Hébert, called *Emile Hébert* 1828 – Paris – 1893

La Sorcière
The Witch

Terracotta, ca. 1859-62

Signed on the base *Emille Hebert*

Size 43 cm; base 20 cm (diameter)

Literature Jeanne Stump, *The Sculpture of Emile Herbert: Themes and variations*, The Register of the Spencer Museum of Art, University of Kansas, 1982, vol V, no. 10, p. 28 (about the bronze)

Provenance Private Collection, France



An extraordinary character, straight out of a fantastic universe, this witch, curled up on her broom, flies high above a village, with her owl and her grimoire. Nothing is missing from her panoply. It is not a caricature, however, and the sculptor was able to combine naturalistic elements with simplicity to render the human side of the character. She thus embodies the romantic taste mixing the sublime and the macabre. It is now considered as one of the chefs-d'œuvre of the artist and a key piece in the history of French 19th century sculpture. Definitely, the subject chosen also reflected the French fascination with diabolic subjects, which having been piqued in 1801 in Friedrich Klinger's French translation of Goethe's *Faust*, flourished throughout the Romantic era.

Emile Hébert has built a career of public commissions, busts, and allegories in the eclectic style of the Second Empire and then the Third Republic. From his work, however, emerges pieces showing his fascination for macabre or at least diabolical subjects. He presented a *Mephistopheles* at the Salon of 1853¹, but it is above all the mysterious *Et toujours! Et jamais!* the plaster of which and then bronze were exhibited at the 1859 and 1863 Salons, which definitively distinguished him in the eyes of the critics. He played with the themes of the *dance macabre* or the Maiden and the Death². The present witch going to the Sabbath belongs to this inventive part of his work. This beautiful and grotesque figure blends in with Victor Hugo's characters in a romantic vision of the duality of the human figure. Thus, the anatomical reality of the body in torsion, which perfectly translates the tension of muscles and tendons on bones, serves an imaginary iconography. Complex, deep, nervous details are combined with softer planes. Concerning Hébert's sculptures, Baudelaire refers to the "*beauté mystérieuse et abstraite [de] cette maigre carcasse, à qui la chair sert d'habit, et qui est comme le plan du poème humain*"³.

This present work was not exhibited in the Salon. A terracotta copy of *The Witch* was included in Emile Hébert's sale just after his death⁴. It is a model that one meets only exceptionally. A single bronze copy seems to exist, and rare terracotta pieces are today only in private hands. It is therefore a precious testimony of the 19th century's craze for a Middle Ages of dreams, or better here of nightmares. Its unusual creatures come to haunt us, like a *memento mori* having taken on a human face.

1 In 1834, Jean-Jacques Feuchère (1807-1852), of whom Hébert was a pupil, presented at the Salon *Satan*, inspired by Milton's *Paradis Perdu*.

2 Franz Shubert, *The Maiden and death*, string quartet on a poem by Matthias Claudius, 1824.

3 Charles Baudelaire, *Curiosités esthétiques, Salon de 1859*, chap. IX, "Sculptures".

4 Paris, Hôtel Drouot, Atelier Emile Hébert, 5 Oct. 1893, no. 7.



Jean Pierre Dantan, called *Dantan le Jeune* 1800 Paris – Baden-Baden 1869

Portrait-charge de Félix Auguste Duvert, vaudevilliste

Portrait-charge of Félix Auguste Duvert, vaudevillist

Plaster, 1863

Signed and dated on the back *Dantan Je 1863*

Inscribed on the glass *Mlle Marguerite / Heur et Malheur / Prosper et Vincent / Les cabinets particuliers / M. et Mme Galochard / Renaudin de Caen*

Size 26.5 cm

Literature Philippe Sorel, *Dantan Jeune: caricatures et portraits de la société romantique*. Collection du musée Carnavalet, Paris, Editions Paris-Musées, 1989, no. 133

Provenance Private collection France



This is a pristine example of a portrait-charge by Dantan le Jeune, all the elements of desacralization of the portrait are present. With a clear sense of humour and of the unexpected, Dantan has placed Félix Auguste Duvert's head on top of a glass, as a direct allusion to sitter's name¹. Titles of some famous Duvert's plays are engraved on it and a *marotte*, the grotesque sceptre of the king's fool, accompanies the writer's feather on the front of the base. The *marotte* is clearly an allusion to the great success of Félix Auguste Duvert (1795-1876) as vaudevillist from 1823. He produced more than 150 "*folies*", mostly based on the trio husband/wife/lover, from rebounds to misunderstandings, and with a "*style comique qui lui appartient en propre*".² He is a characteristic figure of this period which saw the advent of the show-business society.

Dantan's caricatures offer a great pantheon of celebrities, most of whom have now fallen into oblivion, but who embodied the Parisian life at the time. This is what Théophile Gautier pointed out: "*Et si, par hasard, un Dantan du temps d'Auguste avait eu l'idée de confier au bronze la caricature de Virgile, d'Horace, de Mécène, combien ces images nous seraient aujourd'hui précieuses*"³. In fact, Dantan appears to have been influenced both by the theories of phrenology and by Romanticism, with its emphasis on expressiveness, so he may have aimed as much to depict the true essence of his subjects as much as their exact physical semblance, and the small scale of his works would have emphasized this, allowing him greater freedom in the handling of his materials.

Dantan is said to be the inventor of the sculptural caricature. It was in the salons of the *Tout Paris* that in 1820's he started to caricature his fellows, first by drawings and then by introducing the third dimension in these games of virtuosity. It was the portraits-charges of César Ducornet, a painter born without arms, and that of Pierre-Luc Cicéri (both kept at the *Musée Carnavalet*, Paris), which really launched the craze for these small portraits, made with a benevolent ferocity that demonstrate Dantan's qualities as an observer. Rebus and association of ideas allowed the quick and amusing identification of the subjects, in a playful exchange with the spectator. By portraying all the leading figures of the Romantic society, musicians, artists, actors, doctors, journalists, he conquered a large public. The editions of his charges by Susse ensured him a comfortable income and he set his own museum and shop in the Square d'Orléans where he exhibits his entire production, called the *Dantorama*, often grouped together with lithographs of his models executed by Grandville.

¹ Duvert can be read as *Du-vert*, and "verre" means glass in French.

² Edouard Noël and Edmond Stoullig, *Les annales du théâtre et de la musique*, Charpentier, Paris, 1877, p. 877.

³ Théophile Gautier, in *La Presse*, June 7, 1853.



Auguste François Willème 1830 Sedan – Roubaix 1905

Portrait de Céleste-Rose Beauregard dite Rose Deschamps
Portrait of Celeste-Rose Beauregard called Rose Deschamps

Terracotta, 1865

Unsigned with stamp under the base *d'Osmond* 1865

Size 40 × 34 × 38 cm

Literature Robert A. Sobieszek, *Sculpture as the Sum of Its Profiles: François Willeme and photosculpture in France 1859-1868*,
 The Art Bulletin, vol. 62 no. 4, December 1980, pp. 617-630

Provenance Comte Rainulphe d'Osmond's; Private collection, France

Sold 2020 – Los Angeles County Museum of Art, USA



The present terracotta is probably one of the finest examples of the photosculpture technique developed by the painter and sculptor François Willème. It depicts Rose Deschamps, an actress from the Comédie Française, in an extraordinary crinoline dress, capturing her in a movement that highlights her graceful and haughty bearing. The young woman's clothes appear as a subject in its own right. A unique process, photosculpture allows us to capture a moment and make the richness of the materials palpable: silk, taffeta, lace, ribbons... It seems as if we could crumple them between our fingers.

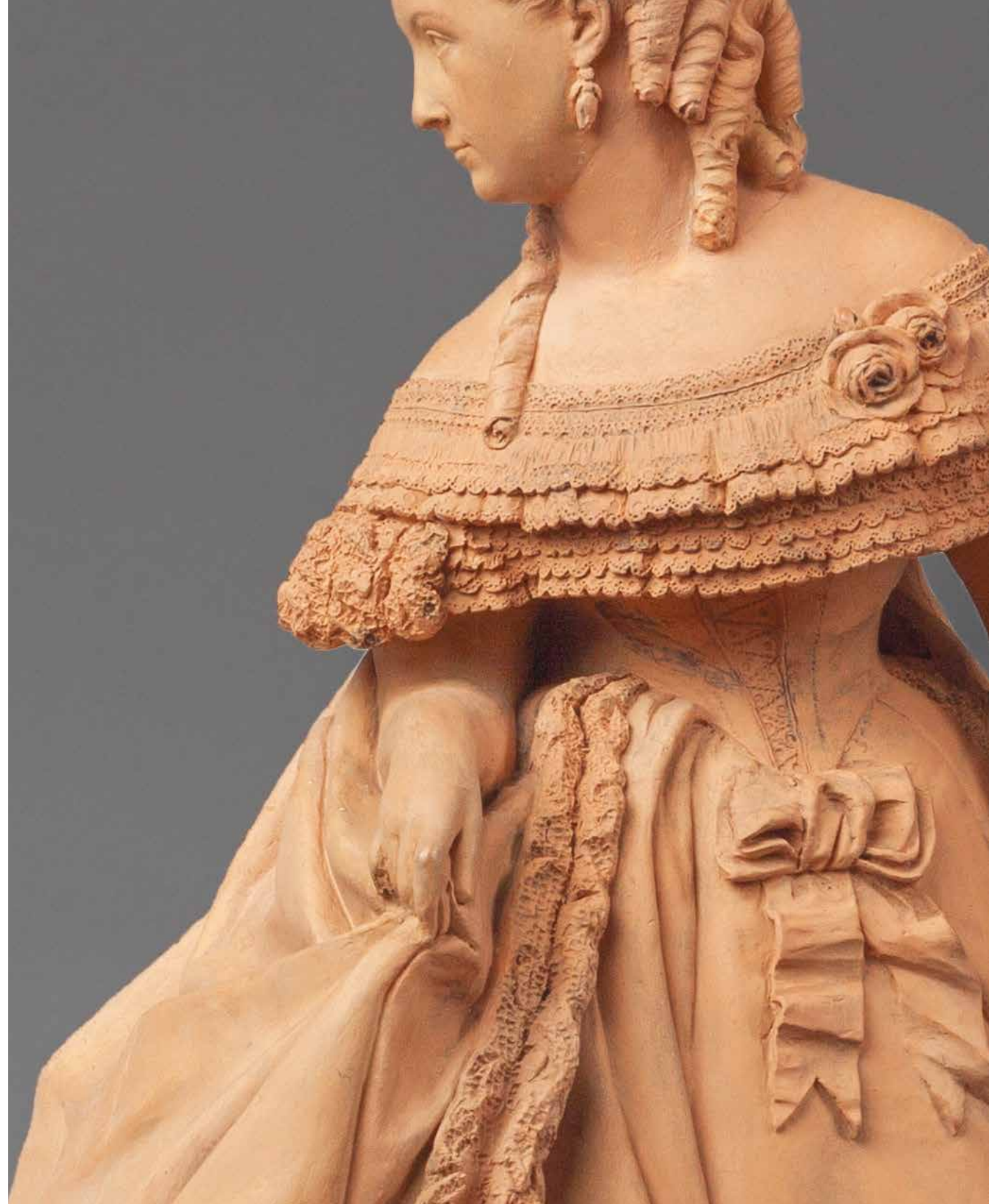
On 17 May 1861, François Willème presented his new process to the *Société Française de Photographie* and in 1863, in association with Charles de Marnyhac, he founded the *Société Générale de Photosculpture*. His workshop was located on Boulevard de l'Étoile. A vast glass dome overlooked a circular room. Twenty-four windows around its perimeter allowed the lenses of cameras to pass through, all connected to each other. Their simultaneous release made the model in the centre of the room to be photographed from twenty-four different angles. A double pantograph arm then allowed the realization of a clay blank by successive transfers of the contours. In forty-eight hours, the customer can then be offered a polychrome plaster, terracotta, biscuit, bronze, alabaster or electroplating model in variable dimensions. Willème will go so far as to imagine real business cards in the form of small busts. Auguste Clésinger quickly became the artistic director of the Société¹, and insisted on the primordial role of the artist in the operation: “en cessant d'être manœuvre, l'artiste ne demeure que plus sûrement statuaire²”. Critics were enthusiastic about the process, as Théophile Gautier exclaimed: “si ce n'est pas un chef-d'œuvre c'est au moins une merveille!”³. The Second Empire saw the blossoming of the concept of Fine Arts applied to industry and artists in return explored the discoveries of their time. Doesn't Jean-Auguste-Dominique Ingres use the prism of a *camera lucida* for portraits that still today arouse the admiration of all? However, without the eye and the hand of the artist, the mechanics are nothing.

Among the very numerous portraits François Willème made, one category stands out: that of the actors. The Musée Carnavalet in Paris keeps about ten of them. Most of the time, they were portrayed in a costume that was characteristic of them. Similarly, Jean-Auguste Barre portrays *Fanny Elssler dansant la cachucha* and, later, Albert-Ernest Carrier-Belleuse the Countess of Castiglione in the costume of the Queen of Etruria. This portrait of Rose Deschamps was most probably made for the music lover Rainulphe d'Osmond. These effigies of the celebrities, both intimate and worldly, are a testimony to modern life, tastes, fashions and technologies.

¹ Clésinger was also a contributor to the Société des Marbres et Bronzes Artistiques de Paris, founded by the same Charles de Marnyhac.

² Auguste Clésinger, letter to the critic Paul de Saint-Victor quoted in “La photosculpture”, in *La Presse*, Paris, 22 February 1867, p. 3.

³ Théophile Gautier, “Photosculpture”, in *Le Moniteur Universel*, Paris, 4 January 1864.



5

Jean-Baptiste Chatigny 1834 – Lyon – 1886

Tête de Saint Jean Baptiste
Head of St. John the Baptist

Plaster, 1869

Signed lower left J.Chatigny

Size 46 × 38 × 20 cm

Literature Cécile Ducharne, *Jean-Baptiste Chatigny (1834-1886), Peintre lyonnais*, Lyon, 1995, pp. 51-2

Exhibition Lyon, Exposition de la Société des Amis des Arts de Lyon, 1873

Related work *Head of St. John the Baptist*, bronze, The J. Paul Getty Museum (95.SB.78), see “Acquisitions 1995”, in *The J. Paul Getty Museum Bulletin*, Los Angeles, 1997, p. 140

Provenance Private collection, France

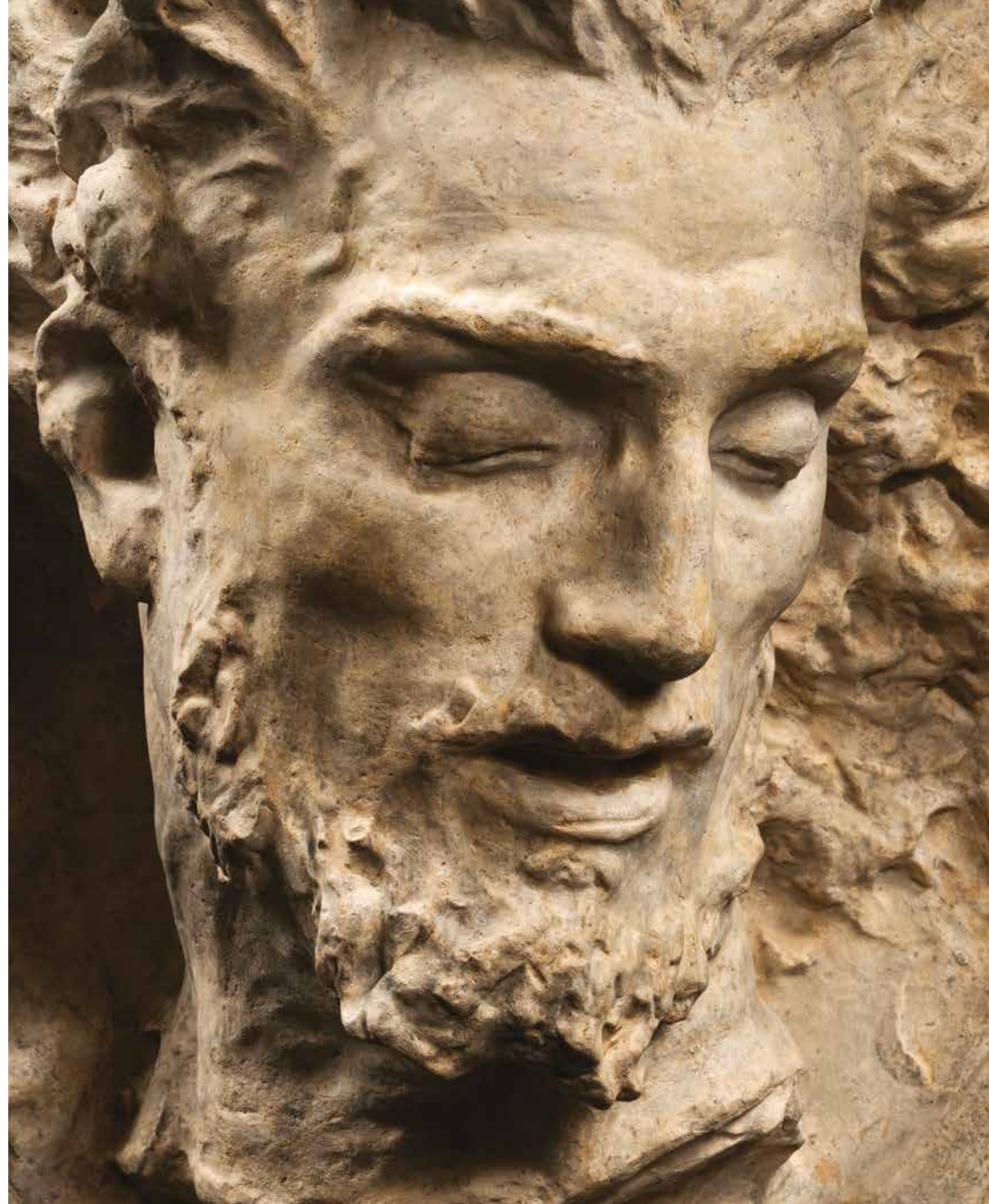
Sold 2018 - Private collection, Turkey



An exceptional sculpture by Jean-Baptiste Chatigny which shows the head of St John the Baptist with anatomical realism: an emaciated face, unkempt hairs, half closed eyes, and half-open mouth. The discovery of this plaster piece is of particular importance since the bronze was acquired by the J. Paul Getty Museum in 1995. As far as we know, these two pieces were the only existing ones. The plaster model was displayed at the *Exposition des Amis des Arts de Lyon*, in 1873; the bronze, cast in 1869, was shown at the *Palais du Commerce* of Lyon in 1887, at the *Exposition Internationale de Lyon* in 1894 and at the *Salon d'Automne de Lyon* in 1912. It has been the property of the architect Claude-Anthelme Benoit (1794-1876), the neogothic restorer of churches in Lyon.

The topic of John the Baptist's decapitation came back to the stage with the romanticism period, a style exercise and overall a matter of self-portrait. Chatigny was induced to lend his own face to the Baptist as the latter was his patron saint, thus reassuming the self-portrait tradition. Rodin himself did the same. This plaster model was used for the only bronze casting known today. Therefore, the plaster model justifies the status of the original model by the artist. The patinated surface of the plaster looking like covered by an old gum comes from the application of a pore-filler paste during the making of the sand mold for the casting.

Jean-Baptiste Chatigny, nicknamed *Joanny*, mostly known for his paintings, was also a talented sculptor whose œuvre is essentially made of medallions and busts of his contemporaries. In his paintings, he chose often mystical and symbolist subjects in line with his attraction for the romantic themes of death, internal conflicts, and the sublime. He began his career as a pupil at the Ecole des Beaux Art of his native town, Lyon, where he also studied engraving. Later he went to Paris; met Pierre Puvis de Chavannes and considered himself as the pupil of Hippolyte Flandrin. He gained a reputation mostly in painting religious subjects. In 1862, he went back to Lyon and four years later made his public debuts in the Salon, later he continued to display his works in Salons of Lyon and Paris until his death in 1886. He was commissioned to decorate the chapel of the Hotel-Dieu in Lyon and some other churches: in Villefranche-sur-Saone (Notre-Dame des Marais), in Feurs and in Paray-le-Monial.



Aimé-Jules Dalou 1838 – Paris – 1902

La Brodeuse
The Embroideress

Terracotta, ca. 1869-70	
Size	42.8 cm; base 30 × 18 cm
Literature	Paul Vitry, "Jules Dalou 1838-1902", in <i>Art et décoration</i> , 1903, pp. 273-288; John H. Hunisak, <i>The sculptor Jules Dalou. Studies in his style and imagery</i> , New York, 1977, pp. 53-68; Jacques Ginepro, "Dalou ou le naturalisme en sculpture", in <i>l'Estampille</i> , no. 146, June 1982, pp. 25-43; Amélie Simier, "Figures", in <i>Jules Dalou, le sculpteur de la République, Catalogue des sculptures de Jules Dalou conservées au Petit Palais</i> , Paris, 2013, pp. 243-245
Related works	Reduced terracotta: Paris, Musée du Petit-Palais (inv. PPS01271), and London, Victorian & Albert Museum, terracotta (inv.A.37-1934)
Provenance	Private collection, France

This is unquestionably one of the most important pieces in the Dalou œuvre and in the history of sculpture of the French 19th century. The original life-size plaster had been exhibited at the Salon in 1870. It was unfortunately later destroyed by the artist and also never carved in marble (see below). The present terracotta is the preliminary sketch before the Salon plaster version (destroyed) and is thus the unique significant testimony of this major piece. There are two other preliminary sketches, both much smaller, one kept at the Victorian & Albert Museum in London, and the other one at the Petit Palais in Paris. They suffer by comparison with the present one: By their dimensions, the two formers ones appear to be stouter, of a more cautious composition, and rather deprived of the lightness and the pure moment of grace that Dalou allows us to see here in the present one, a masterpiece never published before. The three terracotta's were acquired by Institutions or private collectors, while the exhibited plaster was bought by the French State. This took place just before the outbreak of the French-Prussian 1870 war.



In the first monograph dedicated to Dalou and published in 1903, Maurice Dreyfous, a contemporary and friend of the sculptor, wrote at length about the piece exhibited in 1870 at the Salon¹: “*The Embroideress* caused a great sensation. It was no longer only the artists and the connoisseurs who paused in front of the life-size statue, but also the wider public, a rare success for a sculptor. People stood around it in a circle to see it from all sides; people bent over to read the name of the artist, written on the base. Its success was such that the State purchased it and commissioned it in marble.” Of the art critics commenting the Salon, all dedicated at least part of their articles to it. Obligated to be careful with space in his articles, which always had more material than he might have wished, Théophile Gautier wrote of him in these terms, on 8 August 1870: “*The Embroideress* by Mr Dalou is a charming statue, of a most graceful realism, it is no more than a poor girl embroidering, her head sweetly inclined toward her handiwork, but in the naivety of her pose, the candour of her features and the chastity of her forms, there is a penetrating charm.”

The appearance of this work coincided with the beginning of the artist’s mature period when he enjoyed numerous official successes. With the unanimous vote of connoisseurs, and of that great “everyone”, celebrity began. Its purchase by the State allowed a glimpse of what would happen next, the moment when commissions would furnish Dalou the ability to make a living from his art. The piece was taken back directly by the artist, who was to make the rough-hewn in the block of marble, which had already been actually delivered by the administration of the Beaux-Arts at the studio. Dalou was hopeful of producing it, enlightened by the beauty of the marble. He was especially happy to have the opportunity to correct what he already considered as numerous imperfections.

But the marble never came out. As Dreyfous pointed out, “Fate decided otherwise. The war had just broken out. On the 10th of August [1870], was Reischaffen, on the 4th of September, the fall of the Empire, then the defeat, then the invasion and from then on new duties became the lot of everyone [...] The model in marble was thus temporarily abandoned, waiting for better days. This adjournment stretched to more than ten years. It was in 1880, when Dalou returned from England, that the execution in marble of *The Embroideress* began again. But in the course of the ten years, Dalou had progressed so much that he could only look with impatience at a work where his youthful inexperience seemed to him to have produced unforgivable errors. As long as he believed he could modify them in the marble, he was patient, but one day, he lost all hope and, in three blows of his mallet, knocked off the head and the two arms; without further ado, he rained blows on the plaster model and in no time at all, all that was left was rubble on the floor.”

Fully within the “Realist” movement, which intended to build a picture of “social reality” taking everyday life as its point of departure but using all the means of history painting, Dalou’s modernity all comes from the fact that he was the first French sculptor to present a life-size, contemporary model: *The Embroideress* of the Salon of 1870. Profoundly impressed by *The Reader* that the Italian Pietro Magni presented at the Exposition Universelle of 1867 (Milan, Galleria d’Arte Moderna), which had great success, Dalou used it for inspiration, taking his seamstress wife a model for his magnificent *Embroideress*.

We would like to thank Mrs. Amélie Simier for confirming the authenticity to Dalou, and Alberic Froissart for the excellent original fact-sheet, from which the present one has been adapted and edited in English.

¹ Maurice Dreyfous, *Dalou, sa vie, son œuvre*, Paris, 1903, pp. 39-41.



7

Ernest Eugène Hiolle 1834 Paris – Bois-le-Roi 1886

Masque de Jean-Baptiste Carpeaux

Mask of Jean-Baptiste Carpeaux

Plaster, ca. 1875-77

Size 20.5 × 15 cm

Provenance François Fabius, Paris; thence by descent



On the death of Jean-Baptiste Carpeaux in 1875, after the artist had first been buried in the Auteuil cemetery, the city of Valenciennes launched a project to bring the local child back home. A bust of Carpeaux by Ernest Hiolle, also native to Valenciennes, was chosen for this funeral monument. The Hiolle's Carpeaux renders the famous Carpeaux's determined and fierce gaze in the distance, the large moustache, and his locks of hair to be beaten by the wind. Presented at the 1877 Salon, Henry Jouin¹ wrote at the time that it bears witness to the "*grande flexibilité dans la manière*" of the statuary artist. He also stated that Hiolle "*offre un buste de Carpeaux d'un grand romantisme qui eût certainement étonné Carpeaux lui-même.*" However, in a letter to the sculptor Léon Fagel dated 1879², Carpeaux's friend Paul Foucart complained a lack of resemblance. However, as Jean-Claude Poinsignon³ points out, this judgement refers to the wider problem of the bust portrait, particularly for a tribute, which must be faithful to realities, sculptural and artistic at the same time, what Hiolle successfully combined in his bust of Carpeaux.

The origin of that bust was most probably the present plaster mask, whose sketchy character and the seams running through it suggest it. It could have been made before Carpeaux's death. There is also another bust in patinated plaster⁴, which has been supposed to be a four-handed work between the two sculptors from Valenciennes. Although there is no evidence, it might be the link between the present mask and the finished bust in the cemetery in Valenciennes. Whatever, the three works have the same stylistic qualities, with the same deeply animated, lively face. Hiolle could thus have used these two first sketches for the monument to his elder. The differences between the three works make them iconographically and artistically rich.

The lives of Ernest Hiolle and Jean-Baptiste Carpeaux are closely intertwined. Although born in Paris, Ernest Hiolle grew up in Valenciennes, like Carpeaux, where his family was from. He started there, at the Ecole Académique, then quickly came to Paris to perfect his training as a sculptor at the Ecole nationale supérieure des beaux-arts (ENSBA), in François Jouffroy's studio. In 1862, he won the Premier Prix de Rome for his *Aristée pleurant la mort de ses abeilles*, still today at the ENSBA, and then spent the three following years at the Villa Medici and the contact with Antiquity and Michelangelo obviously tinted his work with classicism. He met Carpeaux in late 1860's and they soon became acquainted. Before sculpting his funerary monument, Hiolle also got the posthumous realization of one of Carpeaux's masterpieces: the monument erected to Watteau, in Valenciennes, of which he executed the four corner figures, "*parfait hommage au peintre des 'fêtes galantes' et une totale réussite monumentale fidèle à l'esprit de Carpeaux*".⁵

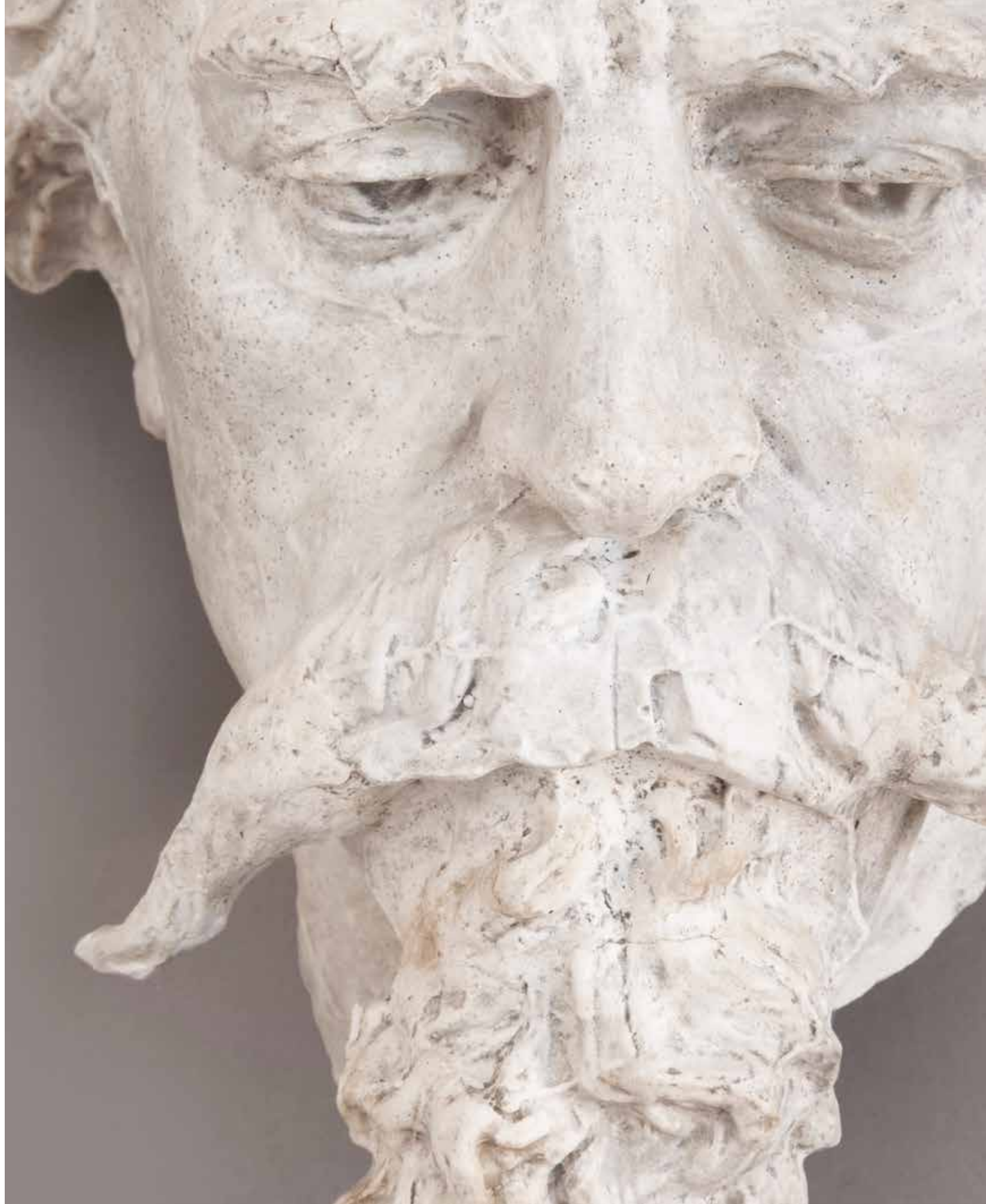
¹ Henry Jouin, *La sculpture au Salon de 1877*, Plon, 1878, VII, p. 63.

² Letter to Léon Fagel, quoted by André Mabilde de Poncheville in *Carpeaux inconnu ou la tradition recueillie*, Van Oest & Cie, Bruxelles-Paris, 1921, p. 45.

³ Jean-Claude Poinsignon, *Sortir de sa réserve. Le fonds valenciennois de sculpture XIXe et XXe siècles au Musée des beaux-arts de Valenciennes*, Hainaut, 1992, p. 46.

⁴ Paris, Hôtel Drouot, L'Huillier et Associés, 05 December 2016, lot no. 185.

⁵ Poinsignon, *op. cit.*, p. 49.



8

Gustave Courbet 1819 Ornans – La Tour de Peilz 1877

La Dame à la mouette ou Dame du Lac
Lady with the Seagull or Lady of the Lake

Plaster, 1876

Signed lower left *G. Courbet*

Size 73 cm (diameter)

Provenance Joanna Barnes Fine Art, London (2001); John Schaeffer, Sydney



Following the dismantling of the column Vendôme during the Paris Commune for which he was made responsible, Gustave Courbet was forced into voluntary exile in Switzerland in 1873, in La Tour-de-Peilz (Vevey), on the shore of the Lake of Geneva. He would there end his life, painting, drinking, eating to excess, and receiving his most loyal friends. His œuvre in Switzerland was mainly focused on the mountainous panorama visible from his vast house *Bon Port* on the lake shore, and he thus strongly influenced the alpine-painting genre in Switzerland. The lake was key in his œuvre at the time. He also realized two sculptures, a bust representing the Liberty and offered to the city as a tribute to its hospitality, and the present composition, called *La Dame du Lac*. Courbet made this as a pair of identical *tondi* to decorate the second floor of the façade of a mansion built in Vevey by the architect Louis Henri Maillard and for the artist's friend Pierre Vincent Nicollier-Vagnière.

He sculpted the *Lady of the Lake* in green molasse, a soft rock from the Swiss Alps. The female face, at once delicate and robust, is surrounded by the outstretched wings of a seagull that leans tenderly. The line of its beak follows the line of the young woman's nose. Feathers and hairs are interwoven. “*J’ai voulu faire la dame en contemplation et cette mouette est la mouette du lac. Elle vient lui communiquer ses pensées.*”¹ It is sometimes said that the figure is of Olga de Tallenay, to whom Courbet fell in love. The artist met her in 1874 via his close friend Adèle d’Affry, Duchesse Castiglione-Colonna, a well-known sculptor under the name of Marcello. The two artists appreciated and esteemed each other. Courbet painted a portrait of Marcello in 1870² and the latter visited him several times in prison and then in Switzerland, where she was born. As we know Olga's features from a Marcello's work, they seem to be those of the present Courbet's allegory. However, other art historians would rather see it as a portrait of Marcello herself³. In any case, Courbet created a work tinged with melancholy, surprisingly close to the contemporary Symbolism. The bird, who can travel wherever it likes, comes to tell on the lady's ear, about images of the homeland on the other side of the lake.

Courbet made very few plaster copies of the medallion, maybe four as far as we can assert, including the present one. One was exhibited by Courbet in 1876 in Lausanne and Aarau, on the *Turnus*, a travelling exhibition in Switzerland of local artists⁴. Probably the same copy, is a plaster mentioned at the sale of his own collection in 1880⁵. It or they should be one(s) of the following locations: one copy is at the Musée Jenish (Vevey), another copy at the Institut Gustave Courbet (Ornans), and one was donated by his sister Juliette to the Petit Palais⁶ (Paris). It is thus very rare and exceptional.

1 Quoted by Dr. Paul Collin in a letter to Camille Lemonnier, 31 Dec. 1877, in C. Lemonnier, *Gustave Courbet et son œuvre*, Paris, 1878, p. 89.

2 *Le Sculpteur Marcello*, 1870, Musée des Beaux-Arts de Reims (inv 978.6.1).

3 Viviane Alix-Leborgne, *Mourir au bord du Léman*, exh. cat., Ornans, 2006, p. 115; Didier Erard, *Sur les traces de Courbet à la Tour-de-Peilz (1873-1877)*, exh. cat., La Tour-de-Pleitz, 2010, p. 11.

4 *Études de Lettres*, Lausanne, Faculté des Lettres de l'Université de Lausanne, Jan-March 1975, série III, t. 8, no. 1 and p. 35; Pierre Chessex, “Gustave Courbet et la vie artistique en Suisse Romande (1873-1877)”, p. 45 (mentioning a letter of Courbet to Louis Ruchonnet).

5 18-19 November 1880, Besançon, Me Robardet, p. 7

6 Offered in 1912 (inv. PPS 1001).



Zacharie Astruc 1835 Angers – Paris 1907

Le Marchand de masques
The Masks' dealer

Bronze, ca. 1882-85

Signed on the base *Zacharie Astruc*

Size 93 × 31 cm

Provenance (most probably) Boston, Skinner Auction, 04 April 1998, lot 391; Private collection, New York;
Private collection, Belgium

Sold 2020 – Kunsthalle Bremen, Germany



Sculptor, but also painter, poet, art critic and collector, Zacharie Astruc is a polymorphous character who played a central role at the turn of the 19th century. A close friend of Edouard Manet, with whom he was represented in Fantin-Latour's *Atelier aux Batignolles*, he even took part in the first Impressionist exhibition in 1874 with six watercolours.

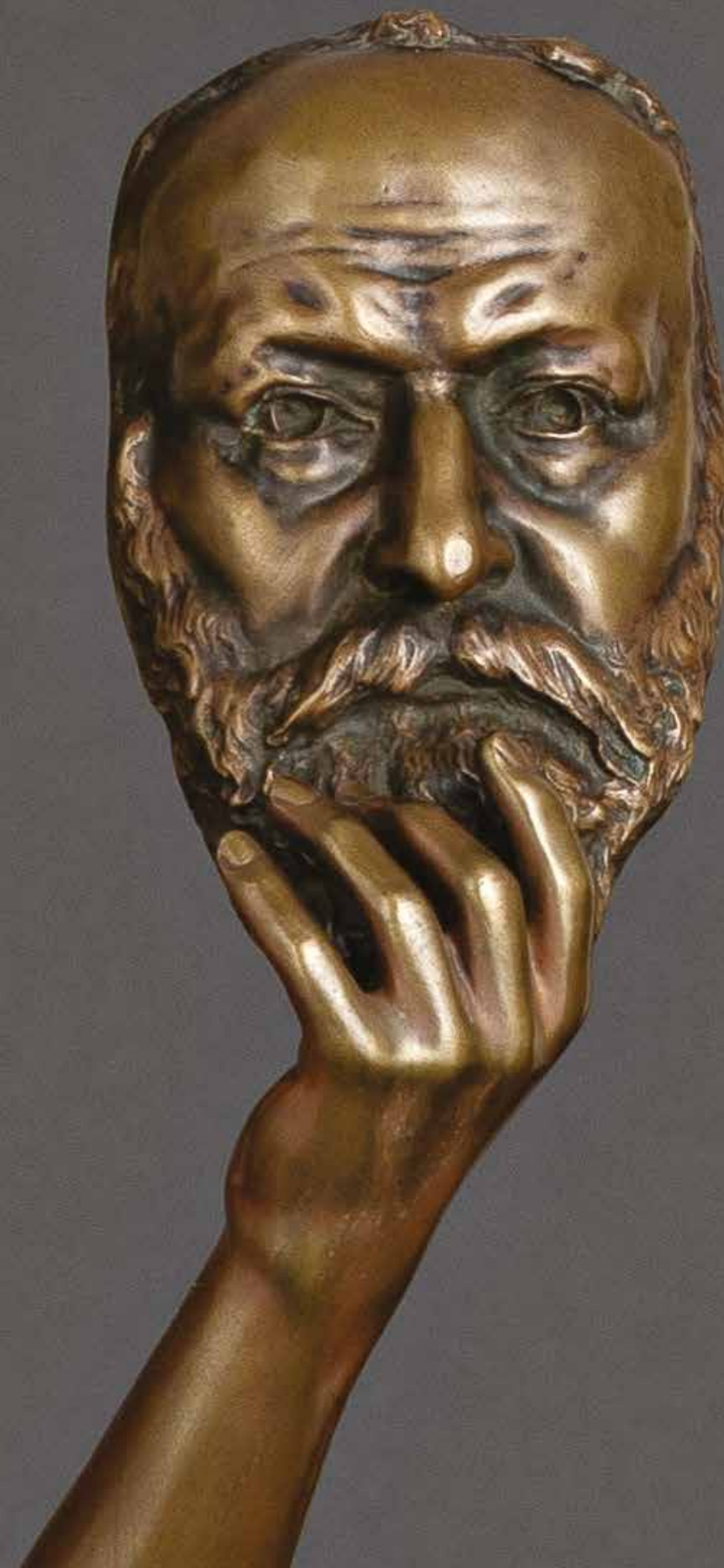
Le Marchand de masques is his best known and most famous work. A young boy offers *à la cantonade* the faces of the great men of the time. Victor Hugo reigns over these icons of Olympus: the child brandishes his mask above those of Gambetta, Gounod, Banville and, as a pendant around his neck, Baudelaire. Placed at his feet all around the base, we also recognize the facial features of Corot, Carpeaux, Delacroix, Dumas, Balzac, Barbey d'Aurevilly, Fauré and Berlioz. The original plaster, which is not located today, was presented at the Salon in 1882. From the latter and in 1883, the French state ordered a bronze model of the same size, i.e. 170 cm, which is now in the Jardins du Luxembourg in Paris¹. Unfortunately, it has become incomplete: many masks have disappeared. From his model, Astruc issued quite a lot of plasters or bronze casts of the masks alone but only – as far as we and scholars can assert – a few bronzes of a smaller size, i.e. 93 cm as here. However, there are only two complete copies, with the socle and all the masks: the present one and one at the Musée Barbey d'Aurevilly at Saint-Sauveur le Vicomte². There was an incomplete model, without the socle with masks, on the market in 2006. It is therefore an extremely rare model³. The present cast is in pristine condition. It is interesting to point out that the color of this bronze was not a common use at the time, it seems clearly a wish of the artist as reminiscent of the color of the Italian Renaissance bronzes. The physiognomy is also a clear reminiscent of the young Neapolitans models of Rude or Carpeaux.

The genre of masks was fashionable at the end of the 19th century and became a part of the art of sculpture. It allows formal experiments through the cult of the image of the dead and the living. The Third Republic was concerned to have its heroes represented and private individuals were delighted to have a souvenir of them. With his young *Masks' dealer*, Astruc intends to a *mise en abîme* of his own work in an inventive and somewhat deliberately provocative way: The boy is indeed dressed as a young Hermes, in a thin panty, richly decorated with scenes from Antiquity and wears a pair of palm-decorated sandals. The actors of the contemporary history are thus presented as the equals of ancient heroes.

¹ Anne Pinget, Antoinette Le Normand-Romain, Laure de Margerie, *Musée d'Orsay: catalogue sommaire illustré des sculptures*, Paris, RMN, 1986, p. 56.

² Most probably, Paris, Hôtel Drouot, Me Rheims, Azam-Soupault, 17 December 1971, lot 204.

³ Cf. letter from Laure de Margerie, Musée d'Orsay, to Joël Dupont, Musée Barbey d'Aurevilly, dated 25 May 1993.



Giuseppe Grandi 1843 –Valganna – 1894

Pleureuse
Mourner

Bronze, ca. 1875-80	
Size	31.5 × 20 × 10 cm
Literature	Ferdinando Fontana, <i>Giuseppe Grandi – La Vita, Le Opere</i> , Milan, 1895, p. 116; Renzo Boccardi, “Giuseppe Grandi” in <i>Rassegna d’Arte Antica e Moderna</i> , 1921, p. 202 (probably as <i>Torna Piagente</i>); Luciano Caramel and Carlo Pirovano, <i>Galleria d’Arte Moderna: Opere dell’Ottocento</i> , Milan, 1975, cat. no. 1138 and p. 330; Ian Wardropper and Fred Licht, <i>Chiseled with a Brush. Italian Sculpture 1860-1925</i> , exh. cat., The Art Institute of Chicago, Chicago, 1994, cat. no. 8 and p. 57 (ill.)
Provenance	Private collection, Milano



A fantastic, almost spectral image, Grandi's *Mourner* seems to consist only of shadows and fragments of light. Her face is absent, and her body exists only through the hair and the wrap that covers her almost entirely. Only the shape of her arms escapes from them. Its stark and brutal surface reinforces the message much in the way that the Renaissance master Donatello's violently hacked wood did for his Mary Magdalene. Both its title and its pose connect this study for mourning figure to the tradition of funerary monument. The use of the French term *pleureuse*, even in Italy, reminds that such a figure performed a conventional role that may be traced back as far as the stone *pleurants* accompanying French medieval tombs, like the famous ones of the Dukes of Burgundy, in Dijon. In a reference to a closer antecedent, Grandi's *Mourner* recalls the preeminent Neoclassicist Antonio Canova's wax and clay models for classically robed, elongated figures posed before tombs. But Grandi arranges the figure as an abstract composition. Death is however treated with anguish and respect.

Caramel and Pirovano date this work in the period 1875-80 on stylistic grounds. It relates most closely to *The Iry*; while its facture resembles that of *Marshal Ney* of 1874-75. Several *bozzetti*, the original plaster model as well as another bronze cast are kept in the Galleria d'Arte Moderna in Milan. The present figure is not, however, a sketch for a more ambitious project, but a work in its own right, as indicated by the fact that it was issued as a multiple cast in bronze, although it is rare to find it in private and public collections. Even if this work was inspired by the traditional *pleureuses*, it was not meant to be a sepulchral object but a decorative one by itself. This very modern aestheticism was then to be found in his pupils, among them Paolo Troubetzkoy and especially Adolfo Wildt.

Giuseppe Grandi has been one of the most influent Italian sculptors and a dominant force on Milan's artistic world during the second half of the 19th century, and most notably on the next generation, i.e. Troubetzkoy but also Medardo Rosso. He was first trained at the renowned *Accademia di Belle Arti di Brera* in Milan where he was taught by Vincenzo Vela who in turn was greatly influenced by the great Florentine sculptor Lorenzo Bartolini. In the late 1860's and early 1870's, Grandi became part of the Milanese avant-garde, helping to create a movement called *La Scapigliatura*, literally "The Bohemia". Grandi's greatest interest in the field of sculpture was the idea of breaking up the area around any sculpted form, i.e. break out of the sculptural surface, space and into its environment.



George Minne 1866 Ghent – Sint-Martens-Latem 1941

Le Petit agenouillé
The Small Kneeling Youth

Marble, 1896	
Signed G MINNE	
Size	48 cm; base: 22.4 × 15.8 cm
Reference	Puyvelde 18
Other marbles	Ghent, Museum of Fine Art (inv. no. 1938.X); Deinze, Museum van Deinze en de Leiestreek, inv. no. 785/MIN.g.7 (most probably late); Private collection, Switzerland (formerly coll. Lotar Neumann, Switzerland, purchased in the 1980's)
Literature	Hyppolite Fierens-Gevaert, "George Minne", in <i>Art et Décoration</i> , no. 10, Jul.-Dec. 1901, p. 110; Amalie Sara Levetus, "Das Stoclethaus zu Brüssel von architekt professor Josef Hoffmann", in <i>Moderne Bauformen</i> , Stuttgart, 1914, vol. XIII, no. 1, (ill.); Léo Van Puyvelde, <i>George Minne</i> , Brussels, Cahiers de Belgique, 1930, pp. 24, 56-57, 77; <i>George Minne en de kunst rond 1900</i> , Ghent, Museum of Fine Art, cat. exh., 1982, no. 51-53; Werner Schweiger, <i>Wiener Werkstätte. Art et Artisanal 1903-1932</i> , Brussels, Mardaga Editeur, 1986, pp. 18 & 160; Mary Anne Steven and Robert Hoozee, <i>Impressionism to Symbolism. The Belgian Avant-Garde 1880-1900</i> , London, Royal Academy of Art, exh. cat., 1994, p. 206; Inga Rossi-Schrimpf, <i>George Minne: Das Frühwerk</i> , VDG, Weimar, 2012, P15, p. 368.
Exhibition	Brussels, Galerie George Giroux, <i>L'œuvre de George Minne. Sculptures</i> , no. 15a (this piece)
Provenance	Adolphe Stoclet (before 1914), thence by heirs; Private collection, Ghent
Sold	2019, <i>The Metropolitan Museum of Art</i> , USA

The present *Small Kneeling Youth* is certainly the best marble copy ever made of this famous and key step in the history of sculpture, at the end of the 19th century. On top of that, the provenance is by far one of the best for a piece of Art Nouveau and Wiener Werkstätte: Adolphe Stoclet and his house built in Brussels by Josef Hoffman between 1906 and 1911. Marble copies, but also in other material, are extremely rare. Only three other marbles are recorded, two in Belgian public collection, Ghent and Deinze, and one in a private collection in Switzerland. The two latter are late or posthumous, as they were purchased from the family in the 1960's. They are lower in quality, by the marble selected and details (see below for a complete comparison). To our knowledge, only two bronzes can be dated of the time, both in private collections in Ghent, among them, one stands on reduced plinth casted by *La Maison Moderne*. In addition, Emile Verhaeren had one plaster copy, now at the Royal Library in Brussels. It is visible in the famous painting by Theo Van Rysselberghe *La Lecture par Verhaeren* (Museum of Fine Art, Ghent). There were a few plasters and bronzes on the market, all late casts. This comparative survey of the still existing pieces emphasizes how exceptional is indeed the present work.

The *Small Kneeling Youth* is one of the Minne sculpture that had made the most sensation at the time¹. It is a leitmotif to which the artist granted a major place in his work. At the time, the artist had only tried the same position twice, *Man and Woman Kneeling* in 1889 (Puyvelde 8) and *Sint-John the Baptiste* in 1895 (Puyvelde 17), but in 1896 the *Small Kneeling Youth* opens a determined way to four major works, the present composition, *the Relic Carrier* in 1897, the *Kneeling Man at the*

1 Françoise Legrand, *Le Symbolisme en Belgique*, Brussels, Laconti, 1971, p. 153.



Fountain in 1898 and the *Kneeling Youth* in the same year (Puyvelde 24, 26 and 28). About those, in the first monograph on George Minne, Léo Puyvelde defines the kneeling youth figure as “*l'image plastique la plus parfaite de l'âme qui se réfléchit sur elle-même, qui se complait à la méditation et qui a peur du tumulte de la vie*” (see Puyvelde, p. 57)¹. Puyvelde adds “*Seuls les bras sont jetés au-dessus de leur poitrine: c'est un geste qui doit protéger ce qu'il y a de plus pur dans leur intimité, contre la tragédie de la vie qu'ils entrevoient et devant laquelle ils se sentent trop faibles*”².

The work shows an astonishing tension and verticality. Symbolist by the feelings that it exudes, the piece also denotes some relationship with the Art Nouveau, especially in the use of the decorative line. The examination of the *Small Kneeling Youth* shows how the undulating line seduced the artist: the curls curvilinear of the hair, the eyes almost round as well as the sinuous line that seems to skirt, even contain, the body of the teenager, are here to testify this. Some contemporaries of Minne also spoke of “primitivism” to characterize his work, as Verhaeren wrote about the kneeling position that “*Minne incarne des sentiments d'incertitude et d'angoisse dans des figures oniriques, des êtres primitifs ou des figures nées quelque part en dehors de notre réalité*”³.

The present marble was in the *fumoir* [smoking-room] of the Palais Stoclet, Brussels, one of the most complete examples of the *Gesamtkunstwerk* ideal ever created and built by the architect Josef Hoffman. Its location is attested by a photograph used by Amalie Sara Levetus in 1914 for her reportage for the *Moderne Bauformen*. Most probably Adolphe Stoclet purchased the present copy directly from George Minne. There is no evidence of any dealer involved in a transaction. The connection might have been done by his wife Suzanne Stevens, who was very close to the Belgian avant-garde. However, the realisation of the aesthetic programme of the House was made under the leadership of Hoffmann and he himself mobilised some of the greatest names in the Secession movement, with the realisation of complete works, elements or items of furniture: Koloman Moser, Gustav Klimt, Carl Otto Czeschka, Richard Luksch, Michael Powolny, etc., and also of Belgian artists linked to the Secession group such as Fernand Khnopff and of course Georges Minne. So it is possible that the connection and the selection was made by Hoffman himself. Minne had a huge influence and impact in Germany and Austria, thanks to Henry Van de Velde and Julius Meier-Graefe. In 1898, an important article appeared in the newspaper *Pan* by Meier-Graefe about Minne under the title *The Plastic Ornament*. After a traveling exhibition in Vienna, Budapest and Venice, Minne's works were exhibited at the 8th Wiener Secession of 1900. Minne was one of the main artists in the exhibition and seventeen sculptures by him were to be seen, in plaster, marble, bronze and wood. His influence on artists such as Gustav Klimt, Oskar Kokoschka and Egon Schiele and later also on Wilhelm Lehmbruck started at this point and is unmistakable. In the appreciation of Minne by the Viennese avant-garde, the industrialist Fritz Waerndorfer played an important role, due to his largest private collection of sculptures by Minne, along with works by Klimt and Jan Toorop.

It is remarkable that Josef Hoffman selected no less than seven sculptures by George Minne all located at dedicated places in the Stoclet house: the present one, the marbles of the *Mother grieving over her Dead Child*, the *Small injured Figure I*, *Melancholia* and the *Youth*, the bronze of the *Mother grieving over her two Dead Children*, the *Kneeling Youth* in white stone. (Puyvelde 2, 22, 36, 42, 5 and 28). The *Small Kneeling Youth* was placed with a mirror on its back, a process that Hoffman repeated several times in other buildings.

It is worth to mention how the Stoclet copy is more refined and completed for the work of details. A first dissimilarity lies in the crotch since it is empty, unlike the other three copies. This gives both lightness and intensity. So are the treatments of the lines of the fingers, the nails, the hair is more marked and with more finesse. Some details, such as the fine ribs on the back of the knees, are not revealed in the other copies. It also has a stronger tension in the legs and back. Finally, the marble of the Stoclet copy is of a superior quality, without impurity, in contrary to that of Ghent for instance. Definitely more attractive than the only three other copies known, the present *Small Kneeling Youth* is exceptional, and unique.

² “The most perfect plastic image of the soul that reflects on itself, who is happy with meditation and who is afraid of the tumult of life.”

³ “Only the arms are thrown over their chest: it is a gesture that must protect the purest in their intimacy, against the tragedy of life that they foresee and before which they feel too weak.”

⁴ “Minne embodies feelings of uncertainty and anguish in dreamlike figures, primitive beings or figures born somewhere outside our reality”, see Emile Verhaeren, “La Libre Esthétique”, in *La Revue Blanche*, Paris, t. XV, Jan.-April 1898, p. 541.



Pierre Félix Masseau, called Fix-Masseau 1869 Lyon – Paris 1937

L'Emprise
The Influence

Bronze with brown patina, ca. 1894-1900

Signed *Fix Masseau* and stamped *SIOT PARIS* on the base

Size 80 cm; base 40 × 30 cm

Exhibition Sydney, Art Gallery of New South Wales, *Victorian Visions: Nineteenth-century Art from the John Schaeffer Collection*, 20 May-29 Aug 2010

Literature *Masterpieces of Victorian Art from the John and Julie Schaeffer Collection and the Art Gallery of New South Wales Collections*, exh. cat., Sydney, Art Gallery of New South Wales, Sydney, 2000, pp. 146-47

Provenance John Schaeffer, Sydney



As far as we are concerned, we praise this bronze as the chef-d'œuvre of Pierre Félix Masseau, his most ambitious and powerful work. A naked, cowering young woman, her face hidden, who neither sees nor looks, seems to be assailed by grotesque, grimacing masks that she tries in vain to push away with her hand. The wrinkled faces mingle with her hair, encompassing the body and contrasting with the back that emerges from it, smooth and sensual. If we have in mind the peaceful, naturalist *baigneuses* by Dalou, made at the same time, we have here, at the opposite, a nearly life-size *baigneuse* all huddled up and realized with extraordinary density.

Fix-Masseau presented this model for the first time in plaster at the Salon de la Société Nationale des Beaux-Arts in 1894, then the following year in polychrome enamelled terracotta in collaboration with the ceramist Edmond Lachenal. Presented by Siot-Decauville, the model was selected for the Exposition Universelle as well as for the first Salon Art Nouveau of 1900, with two versions, a smaller one of 57cm and the large and present one of 80 cm. We might encounter a few small casts in public collections (the Musée d'Orsay does not have any of these), but the large one is extremely rare, and is also the most impressive.

A solitary figure, Fix-Masseau well supports the contemporary image of the artist folded up on himself. In 1897, the sculptor even served as a model for the main character in Jean de Tinan's novel, *Maîtresse d'esthète*¹, a text focussed on the *décadence*. He was nevertheless living in a teeming period. Symbolist circles and the Théâtre de l'Œuvre were born; the Ordre de la Rose+Croix, founded by Séraphin Péladan, organized its first salon in 1891 in the Durand-Ruel gallery. At the same time, the first observations of hysterical behaviour were made. The young Sigmund Freud attended Charcot's lectures at the Salpêtrière and sketched his first theories. It was in this aesthetic and intellectual context that Fix-Masseau built a work in which “*the artist seems to have descended into the depths of the human soul to reveal his despair to us*”². The young woman in *L'Emprise* appears as a personification of the human soul agitated with extreme feelings. The five heads seem to personify passions: lust, anger, greed, attachment, and vanity. Haunted by these, she seems to welcome and reject the characters that both invade her and emanate from her. Submission and revolt still cohabit in this silent figure outcome of which can only be fatal. Idealism is absorbed by impulses and neuroses, echoing the works of Péladan, where forces are bent on destroying humanity and women are reduced to what is carnal. Sometimes called the “*occultisme peladanesque*”. However, one should not forget the formal grace of this sculpture which remains a demonstration of the great artistic qualities of Fix-Masseau.

¹ de Tinan is the husband of the writer Colette. It is said that she was the one who suggests to the artist to contract his name.

² “Fix-Masseau: A French Sculptor,” in *The Artist*, July 1897, pp. 347-350.



Aristide Maillol 1861 – Banyuls-sur-Mer – 1944

Baigneuse
Standing Bather

Bronze, ca. 1910	
Signed with the artist's monogram A.M.	
Size	67 x 26 cm
Literature	John Rewald, <i>Maillol</i> , 1939, p. 72 (ill., another cast); Waldemar George, <i>Aristide Maillol</i> , 1965, p. 130 (ill., another cast)
Exhibition	Albright Art Gallery, Buffalo, 1945, cat.4, p. 75 (ill., another cast); Museum of Fine Arts, Lausanne, <i>Aristide Maillol</i> , 1996, cat. 34 (ill., another cast); <i>Icones de l'Art Moderne. La Collection Chitchoukine</i> , Fondation Louis Vuitton, 2017 (another cast)
Provenance	Private collection, France



A rare and extremely fine early twentieth century lifetime bronze model, this sculpture was edited by Ambroise Vollard and cast in bronze using the sand casting technique at the Florentin Godard foundry in Paris.

Maillol's first figurative sculptures were carved from wood. This *Standing Bather* dates from around 1898 and the original wood carving is now in the Stedelijk Museum in Amsterdam, prior to which it was in the collection of Prince Antoine Bibesco. It was the dealer Ambroise Vollard who first suggested to Maillol that bronze casts could be made from his wood carvings. From the wood carving of the *Standing Bather*, Maillol prepared two versions in plaster. One almost identical to the original and a second variant, without the drapery over the right arm and with the right hand outstretched - it is this version represented by the present model. Vollard was delighted with the results of both these works, and subsequently began producing bronze examples.

In Vollard's first agreement with Maillol in 1902, he bought a number of works including *Statue femme debout le bras derrière le dos* and *Autre statue femme debout le bras derrière le dos aussi* (present model). Contracts stated that Vollard had complete rights of reproduction of the sculptures listed "en toute propriété et avec le droit d'édition". In signing this contract with Vollard, Maillol relinquished his rights to reproduce these works himself. Maillol went on to sign an additional contract with Vollard for further models in 1905. The artist respected these contracts throughout his lifetime and did not produce bronze examples of any of the models concerned.

From 1909 Vollard had all his bronzes cast exclusively by Florentin Godard, who had set up a small high quality sand casting foundry around 1907. The Florentin Godard foundry rarely marked their casts with their name and never numbered them. In total, Vollard purchased around 25 models from Maillol, the production of which, by the Florentin Godard foundry, ceased upon the art dealer's death in 1939. The present bronze is one of the earliest examples of this model, cast around 1910. It has a warm brown bronze color and displays all the hallmarks of a casting from the Florentin Godard foundry.

This work is sold with a certificate by Dr. Ursel Berger.



Arthur Immanuel Loewent(h)al 1879 Vienna – Wellingore near Lincoln 1964

Bust of a Pair of Sisters

Marble, ivory faces, partially painted, red onyx base, 1913

Signed and dated in the marble *A. Löwental 1913*

Size 42 × 19.5 × 42 cm

Reference August Loehr, "Artur Löwenthals Wirken und Schaffen in Berlin", in *Mitteilungen der Numismatischen Gesellschaft in Wien*, XVI, 1927, p.10.

Literature Arthur Suhle, "Der Medailleur Artur Loewental", in *Berliner Museen. Berichte aus den Staatlichen Museen Preussischer Kulturbesitz*, 48, 1927, pp.140-43; August Loehr, "Artur Löwenthals Wirken und Schaffen in Berlin", in *Mitteilungen der Numismatischen Gesellschaft in Wien*, XVI, 1927, pp.10-12; Artur Loewental, "Stunden und Tage um Einstein", in *Der Kunstwanderer: Zeitschrift für alte und neue Kunst, für Kunstmarkt und Sammelwesen*, 12, 1930, pp. 327-31; Karl Kraus, "In stillem Hören versenkt", in *Die Fackel*, 14, 1912, p. 35; John T. Turner, *Artur Immanuel Loewental*, Lincoln, 2014

Sold 2019 - Private collection, Germany



The present work is a very rare sculpture by the well-known medalist and portraitist Arthur Immanuel Loewenthal, native of Vienna. The bust shows two life-size girls in ivory, for the faces; colored marble for the hair and the shoulders and semi-precious stone for the base. It dates from 1913, when Loewenthal came to Berlin for some commissioned works. Here he met again his childhood friend, the famous Austrian violinist Fritz Kreisler; from his circle of friends and acquaintances Loewenthal received further commissions.

In both formal and technical terms, Arthur Loewenthal's bust shows a strong analogy to 1902 Max Klinger's Beethoven sculpture (Kunstmuseum Leipzig), which was shown at the 14th exhibition of the Vienna Secession and which like Loewenthal's work, consists of different materials – colored stones and bronze with glass, metal, ivory and gemstone inlays. From his youth, Loewenthal strove not only to master but to perfect all the techniques of a sculptor – from working with wood, which he learned at the age of 16, when he went to Italy, to casting techniques and the cutting of gems and cameos. After Loewenthal's return to Vienna in 1898, he studied at the Academy under Edmund Hellmer, founding member of the Vienna Secession, and Josef Tautenhayn, who amongst others created sculptural elements for some buildings on the Vienna Ringstrasse. The stylistic closeness of Loewenthal's bust to Klinger's sculptures still refers to the spirit of secessionism. Like him and others of the Secession, he looked for fragmentary works with irregular cut-outs, which produce a strange effect.

Although Loewenthal was actually known for creating medals of prominent personalities in Austria, Germany (especially for his series of German commemorative medals during World War I) and Great Britain; the few works of the Berlin years included mostly busts and small figurative sculptures. Like the medals, the sculptures are always characterized by a strong presence of the life of the depicted – as by the vivid eyes in the present piece- and show the ability of the artist to convey his/her spiritual inner thoughts – as in the busts of Beethoven (1912, Beethoven House, Bonn) or later the one of Albert Einstein (1930, The Collection, Lincoln), whose enthusiasm for the finished work due to his lifelike representation is handed down in the article from 1930, cited above.

With the rise of National Socialist Germany, the Austrian Jew Loewenthal finally moved to Britain in 1934. The largest collections of his works are now in Lincolnshire, where Loewenthal spent the last twenty years of his life.



Adolfo Wildt 1868 – Milan – 1931

La Vergine
The Virgin

Cream-coloured marble, mounted on a veined yellow marble background, ca. 1924

Signed under the neck of the figure A. WILDT

Size 35 × 29 × 11.5 cm

Reference Paris, Musée de l'Orangerie/Rome, Galleria d'Arte Moderna, *Adolfo Wildt (1868-1931), le dernier symboliste*, 2015-16, pp. 166-67 (ill. of another cast)

Provenance Private collection, Milan



This splendid marble is among Adolfo Wildt's most iconic works. This Italian sculptor who cannot be "classified", remained indifferent to the concerns of the avant-gardes or schools. His style is profoundly personal and genuine. Considered as the last symbolist, Adolfo Wildt was born in Milan in 1868. He started his training at the studio of Giuseppe Grandi and then with the sculptor Federico Villa, where he acquired a perfect mastery of working with marble. He went on to become the first *finisher* of Milan, his skill and expertise eagerly sought after to finish the marbles of numerous other sculptors. Parallel to this, he took lessons in drawing, paying much attention to antique and classic sculptures such as the Farnese Hercules, the Laocoön and the masterworks of Michelangelo, Bernini and, of course, Canova.

La Vergine originated from his first proper work: a portrait of his wife, also called Atte, made in 1892. With this sculpture, Wildt achieved a perfect coherence with the subject: a depiction of the traditional Italian feminine trilogy – Woman, Mother and Virgin – perfectly encapsulated in this work. The first version of this piece dates from 1924. The importance given by Wildt to *La Vergine* is emphasized by the existence of various versions (made in Carrara marble, Onyx, other coloured marbles...) shown at a number of exhibitions: Rome (1924), Paris (1925), New York (1926) and Genève (1927). The past and present success of this work comes, most likely, from the fact that it concentrates all the characteristics of the *Wildtian* style : a faultless technical brilliance, a unique combination of elements both genuine and stylised, and above all, the internal and truly mystical strength which makes of Wildt such a highly esteemed artist of the early 20th century.

We know of approximately ten versions of this work, the first one (still owned by the artists family) is dated 1924. The success of this work demonstrates the importance of this sculpture within the artist's œuvre.



Jean Joachim Supéry, dit Jean Joachim 1905 Levallois-Perret – Paris 1990

Portrait de jeune fille
Portrait of a Young Girl

Limestone bust, fixed with plaster by the artist on a marble base, ca. 1930
Size 38 × 19 × 22 cm
Provenance Artist’s studio; thence by descent, Malakoff
Condition In fine condition



As the son of the sculptor Joseph-Louis Supéry (1867-1944), Jean Joachim got his training, from a very young age, in the workshop of his father in Malakoff, in the suburbs of Paris, before going to finish his artistic education at the Ecole des Beaux Arts. Between the two WW's, he acquired a strong reputation as a stone sculptor and attracted the attention of François Pompon who quickly adopted him as his prime practitioner as well as his disciple. In 1927, Pompon entrusted Jean Joachim an important commission from the French state: the sculpture in stone of Lens of the celebrated *Ours Blanc*, the plaster of which had been presented at the Autumn Salon of 1922 and made the reputation of the famous wildlife artist. Up to his death, Pompon never failed to trust the know-how of the gifted Jean Joachim to enshrine into marble his most emblematic works, often conferring to them colossal dimensions¹. This intense activity did not prevent the young sculptor to exhibit regularly his own works at the Autumn Salon, from 1927 and to become himself a wildlife artist². After WW2, he was also appointed professor at the Ecole Nationale des Arts Appliqués and at the Ecole des Métiers d'Art.

The present work belongs to the first productions of Jean Joachim. The artist chiselled in stone the very fine features of a young girl, possibly from his close acquaintances. In favouring smooth forms with curved outlines, leaving away any superfluous detail, he succeeded to give his model a timeless beauty. The sculptor applied an objective and sober vision, leaving aside any stage movement, letting the light to draw on the polished surface, the outline of the silhouette in a clear and continuous line. The frontal presentation and the perfect symmetry reveal the interest transmitted by Pompon for the hieratism of the Egyptian art. By its formal density and its synthetism, far from Rodin's epic gestures, this bust acquires a silent presence reminding that of a Sphinx.

Jean Joachim took care to fix himself his work on a cubic base of rough marble. The plaster shows traces of modelling that smooths the contrast between the roughness of the geometrical basis and the curves of the face. By finding a just equilibrium between the different textures of the materials, the artist succeeded to insert this intimist work with its primitivist touches into the modern sculpture of his time.

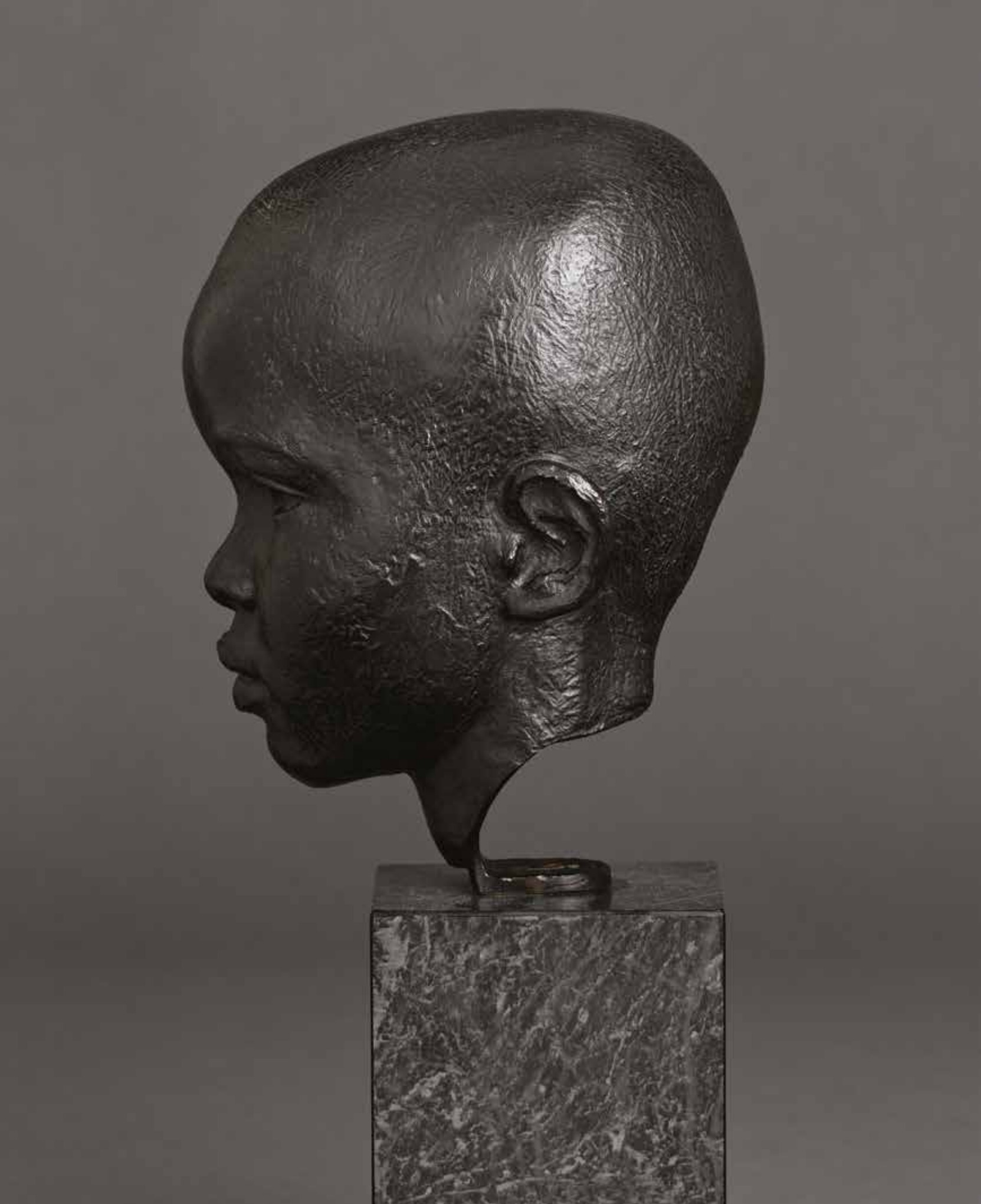
The artist's descent still owns the studio, in Malakoff. Portrait of a young girl was directly purchased from the family at the studio.



Richmond Barthé 1901 Bay Saint-Louis – Pasadena 1989

Portrait de Julius Perkins
Head of Julius Perkins

Bronze with brown patina, wooden base covered with Formica, ca. 1940-43	
The base inscribed with a cartouche <i>Richmond Barthe / "Julius"</i>	
Size	24 × 15.8 cm (38 cm with base)
Related work	Richmond Barthé, <i>Julius</i> , bronze with brown patina cast in 1943, Philadelphia, Pennsylvania Academy of the Fine Arts (inv. 1943.2)
Provenance	Private collection, USA
Condition	In very fine condition



This portrait of the young Julius Perkins is one of the most delicate and intimate works of Richmond Barthé, the emblematic sculptor of the Harlem Renaissance movement. The face of the boy forms a pure oval, undisturbed by any artifice. His geometrically shaped features are brought to life by the treatment of the metal surface. Exceptionally worked, it catches or reflects the light. Although it is an iconic image, as far as we can assert, only one other bronze cast is recorded, in the Pennsylvania Academy of the Fine Arts (Philadelphia). The museum copy entered its collections in 1943, the neck is slightly cut shorter than the present bronze. Showing the same model and most probably the original plaster, there is a photograph kept at The Beinecke Library in Yale (#2020660), taken by Carl van Vechten and dated October 1940, which gives a *terminus ante quem*.

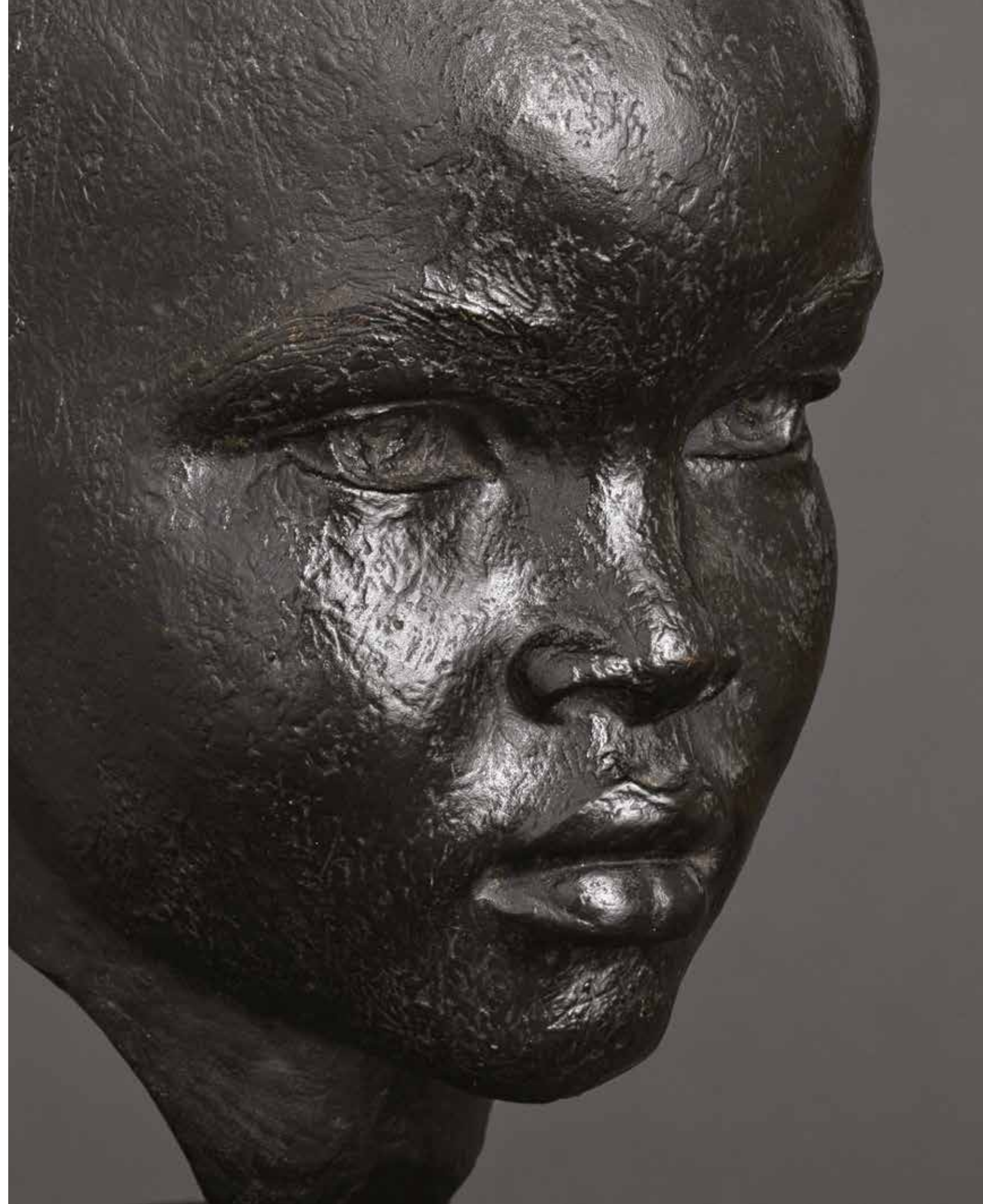
At that time Barthé had been in New York for more than ten years. Although his predispositions for drawing and painting were initially prevented by segregation laws, he had been admitted in 1924 to The Art Institute in Chicago where he studied painting but distinguished himself as a sculptor. In 1928, he set up his first studio in Harlem and then became an active member of what contemporary intellectuals called the New Negro Arts Renaissance or Harlem Renaissance, which brought together black writers and artists, working towards the recognition and dissemination of their works. Theatre, dance and cinema influenced Barthé's work. He quickly became known as one of New York's best portrait artists, and his models were not limited to the African-American scene, which however remains his main source of inspiration. Barthé regularly frequented the entertainment world as well as the homosexual community where members of a certain cultural elite met. He became close friends with photographer Carl van Vechten, a man of the high-society and admirer of the Harlem Renaissance. The latter collected Barthé works and made him known in the vast circle of his acquaintances. Julius Perkins was a black child actor in Harlem, at the time. There is a picture, also taken by van Vechten, showing him and the famous actress Tallulah Bankhead playing with a lion cub.

Barthé's works are an energetic celebration of the black body and its elegant and fierce beauty. van Vechten compares the graceful curves of his sculptures to Donatello's *figura serpentina*¹. This wink also refers to Barthé's deep belief in his long succession of past lives, each new existence reinforcing his experience as a sculptor and making him "an old soul"². Race, homosexuality: these themes run more or less explicitly through Barthé's work. Yet this bust is an image free of any claim, except that of the quest for universality. "All my life I have been interested in trying to capture the spiritual quality I see and feel in people, and I feel that the human figure as God made it, is the best means of expressing this spirit of man"³.

¹ Quoted in Margaret Rose Vendryes, *Barthé, A life in sculpture*, Univ. Press of Mississippi, 2008, p. 3.

² Samella Lewis, *Richmond Barthé: his life in art*, Unity New York, 2009, p. 22.

³ Quoted in Russell Adams, *Great Negroes: Past and Present*, Afro-Am Publishing Company, 1976, p. 41.



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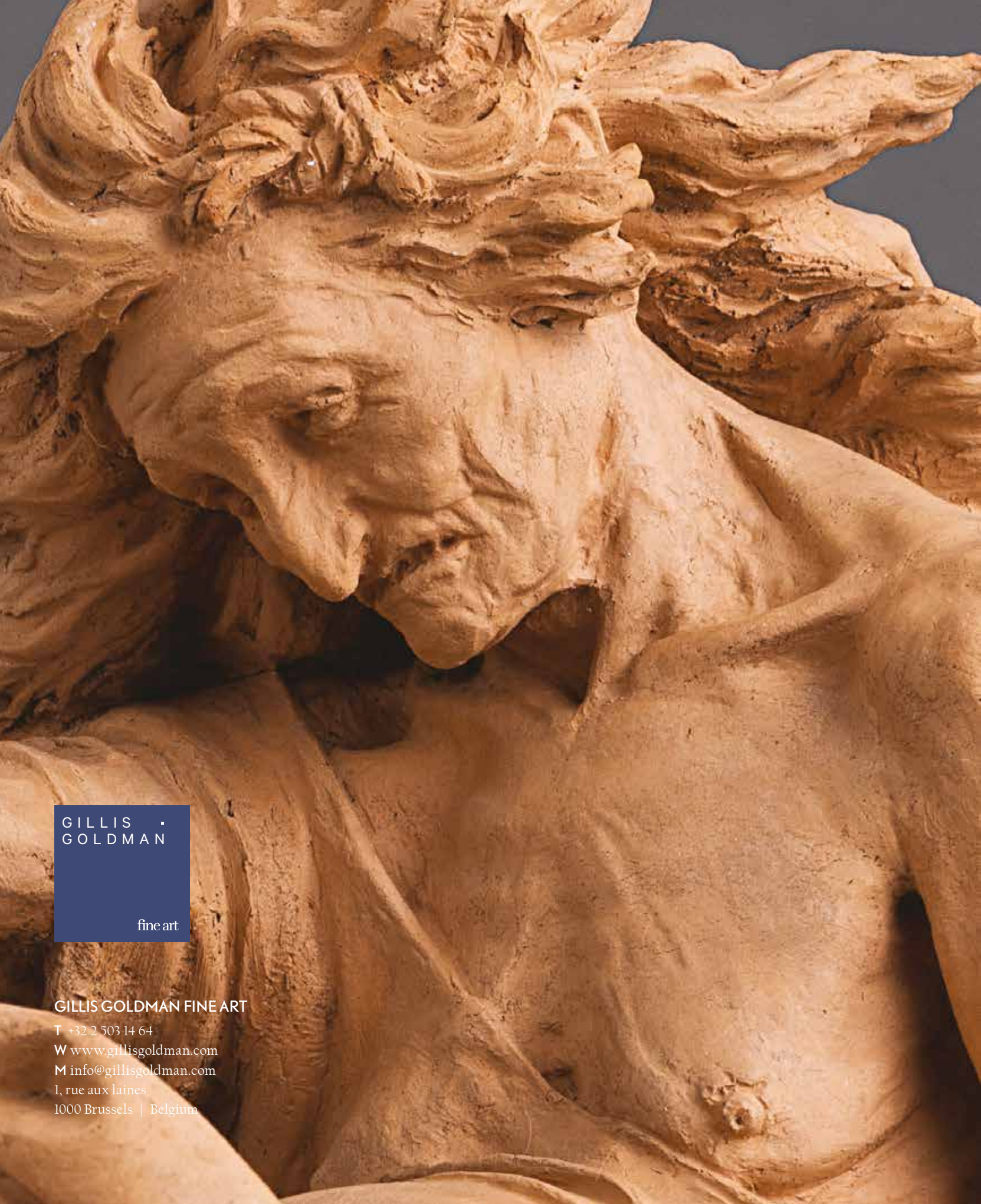
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